The American CINEMATOGRAPHER

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The American Cinematographer

The Voice of the Motion Picture Cameramen of America; the men who make the pictures

FOSTER GOSS, Editor

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FEBRUARY

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An educational and instructive publication espousing progress and art in motion picture photography while fostering the industry.

We cordially invite news articles along instructive and constructive lines of motion picture photography from our members and others active in the motion picture industry. All articles must be signed by name and address of writer.

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New Transparent Rotary Shutter

By W. Osborne Runcie

New type of shutter based on Trichromatic Theory of Vision. From transactions, Society of Motion Picture Engineers.

During the past two and a half decades, a period representing the practical existence of the motion picture, engineers and inventors have devoted their attention to both forms of motion picture mechanisms, i. e., intermittent and continuous. The intermittent form is in general use throughout the world to-day in spite of its many disadvantages, chief among them being flicker and loss of available illumination at the screen. The opaque segment rotary shutter in general use is greatly responsible for the existence of these conditions.

By Perforation

Various attempts have been made from time to time to reduce these objectionable defects. Usually the opaque segments of the shutter are perforated and the perforations more or less filled with a varnish or other substance to render them translucent, or the sectors are made of some translucent material. When a shutter having translucent sectors is employed, the available transmitted light is not confined to the screen but is scattered outside the picture area as well, thereby serving no useful purpose and to that extent not reducing the flicker phenomena.

Realising the need for a more efficient shutter, I determined to analyze closely the present form and decided that the essential thing was to cause the screen to be continuously illuminated but that the light beam should remain symmetrical during the complete cycle of operation of the shutter. In other words, the problem was to decrease the ratio of contrast values at the screen.

Basic Theory

The shutter now under consideration is based on the Trichromatic Theory of Vision. These three colors if optically mixed in correct proportions produce in the eyes of the observer the sensation of white. Any two colors which are complementary will also produce the sensation of white.

Applying the above principle to the two forms of shutters which I have constructed, I employ in the three-wing form a transparent blue masking blade and transparent anti-flicker blades of red and green, respectively. For the two-wing form each blade may consist of one of a pair of transparent complementary colors, or one blade may be blue which would be utilized as the masking blade and the other composed of juxtaposed segments of red and green, the latter two colors on optical admixture producing the sensation of yellow, which is of course complementary to blue. Optical admixture of the combination will therefore produce the sensation of white.

Deep Blue Believed Best

It is well-known that the luminosity of colors vary in accordance with their position in the spectrum. Advantage is taken of this fact by employing for the masking blade a color of low visual luminosity. I have found that a deep blue fills all requirements and effectually eliminates all visible travel during the period of transition from one picture to the next. It is, however, significant that the luminosity of the mixed light on rotation of the shutter at a speed sufficient to satisfy the law of persistence of vision is equal to the sum of the luminosities of its components, hence this increase in light due to the above phenomena will be added to the light passing through the normal openings of the shutter thereby increasing screen illumination to a very marked degree.

Symmetry Maintained

Since transparent instead of translucent sectors are employed, the light from the objective is not diffused or scattered but maintains its symmetry at the screen; flicker is therefore greatly reduced, the screen is never totally dark as would otherwise occur during the eclipse periods of the opaque sector shutter. Hence the contrast values at the screen are in lower ratio.

Accurate measurements made by F. E. Ives with his tint photometer showed an increase of 12½ per cent in screen illumination with a 50-50 shutter. The percentage of extra screen illumination resulting from the light passing through the transparent blades varies with the ratio of total blade area to total light opening area of the shutter.

From the above deduction it is obvious that by the substitution of transparent blades, the ordinary shutter of say 45-55 light to dark period is rendered more efficient and in greater proportion to one of say 60-40 light to dark period.

Dethroning Travel Ghost

It now remains to be explained how it is possible to eliminate travel ghost effectively during the period of transition from one picture to the next when a transparent masking blade is employed.

1. A color of low visual luminosity such as the blue when reflected back from the screen to the eyes of the observer is of very low intensity yet sufficient to balance the other color to make a good white.

2. The phenomena which, however, is the real explanation, is that colors vary in their power or influence on the rate of growth and decay on the retina.

It appears that a greater lag occurs with blue. Therefore, when the blue masking blade passes over the objective, the eye fails to record the blue light on the screen, consequently it also fails to record the picture movement, and before it does, another picture is presented to view.

To summarize, the advantages gained by the employment of the transparent shutter are:

1. Increased screen illumination.
2. Marked reduction of flicker.
3. Elimination of eye strain.

"DUST-THROWING CAMERAS"

Commenting on the reported discoveries of Professor Adam of Berlin concerning film actors' eye troubles as set forth in an article which appeared recently on the editorial page of the New York Times, Horace D. Ashton, F. R. G. S., of New York City, writes as follows:

"What might prove a very valuable asset to the cinematographers working in some of our studios, has been discovered in Germany by one, Professor Adam of Berlin, as mentioned in the New York Times of even date.

"In discussing eye trouble on the part of motion picture actors, he says in part:

" 'The unusual amount of dust in the air in motion picture studios is due in part to the shifting of scenery and in part to the cranking of the camera.'

"If we could import a few of these dust-throwing cameras for use over here, perhaps we could induce some of our overambitious actors to insist on less close-ups and spare our cinematographers a great deal of the embarrassment which they must suffer at the first screening of their films."

Rene Guissart, A. S. C., has completed his contract with the Alliance Film Corporation in England, and has been signed as director of cinematography with Wilcox Productions in London.

• • • •

W. S. Smith, Jr., is completing filming of Vitagraph's "Masters of Men."

• • •

Karl Brown, A. S. C., is on location filming scenes for a forthcoming Paramount production.

One of Forty or More Costumes which Esmeralda Will Wear

Patsy Ruth Miller to be Kept Busy with Many Changes

Costuming A Super-production

By Arthur Q. Hagerman

Musty volumes and author's manuscripts consulted for guidance in selection of proper costumes.

The one big criticism of a costume picture has always been—"It's a costume picture."

In other words, the costumes have been conspicuous. It has been as though they were in a museum and placed in showcases so obviously on display that they detract attention from fine jewels and rare objects in less advantageous position. The fine jewels in the photoplay are the story, the photography, the dramatic highlights, the acting of the players and the like. The story is supposed to be the chief interest, the supreme offering. But frequently the telling of a story of bygone days has been so marred on the screen by lavish displays of costumes that the spectator marveled at the garb of the characters and forgot the story. Long after the final flash he remembered the heroine's gown or the hero's armor, yet forgot altogether the thing the picture would have told.

Is this the fault of too much attention to the costumes?

The thoughtless will answer, "Yes." A moment's consideration will establish the opposite as the truth. The fault lies in too much attention to costumes as costumes, and too little attention to them as elements in the story.

Costumes Must Not Betray Selves

At Universal City, where a photoplay is being produced which is intended to be the most elaborate effort in the history of the Universal Pictures Corporation and at the same time the biggest costume picture of the day, the rule is, "Costumes must not look like costumes."

"The Hunchback of Notre Dame," a lavish filming of the Hugo classic, with Lon Chaney starring as the hunchback, Quasimodo, was first estimated to cost a million dollars. After seven months of preparation what the estimate has grown to is said to outclass the spectacular "Foolish Wives." Carl Laemmle has sublime faith in the immortal classic as a masterpiece of universal appeal, and Mr. Laemmle is back of that judgment with great resources.

A great slice of the cost of "Notre Dame" will go toward costuming. On every similar production in the past the rule has been, "Make them gorgeous, make them lavish, make them beautiful." A new idea is in effect on "Notre Dame." It is revolutionary. The reason for spending more money per costume in filming this story is:

To make them inconspicuous!

Adapter's Opinion

To quote the words of Perley Poore Sheehan, who adapted the story to the screen and is supervising the filming as the right-hand aide of Wallace Worsley, the director.

"We don't think of Christopher Columbus discovering America 'in costume.' We don't allow ourselves to think for a moment of 'Notre Dame's' fifteenth century people as wearing grotesque costumes and having queer costumes. No costumes were grotesque to the people who wore them. They were natural, every-day clothes. Our characters must wear their costumes as such. The costumes in 'The Hunchback of Notre Dame' will be incidental and the main object is to make them and use them so that the spectator will forget them. They must be incidental—accurate, correct, but inconspicuous."

Needless to say, this policy entails greater cost and more trouble than simply preparing a lavish assortment of bright-hued, queer-patterned clothes. Where a detail is so important, giving it spectacular attractiveness, is easier than giving it the normal, natural attractiveness that is right.

Everything Made to Order

How this is being achieved is interesting. It is not a simple formula; it is the guide-map of a stupendous task.

For one thing, there is not a costuming house in the world that has anything already made that would be suitable for the picture. Every one of three thousand clothing

Wallace Worsley, director (left), discussing volumes on costuming with Norman Kerry and Lon Chaney, who plays title role in picture. Make-up which Chaney wears required 11 hours to apply.

outfits has to be made especially for the picture. This is because it deals with fifteenth century Paris, and no costumes of that period are available. There are thousands of costumes "approximately" right, but a million and over is not invested in a film play on "approximately right" elements. Spending an extra hundred thousand to secure accuracy is a wise move.

Research Advisors Retained

While Sheehan was adapting the story and he and his collaborator, E. T. Lowe, Jr., were writing out the massive continuity, Colonel Gordon McGee, research advisor, and a representative of the Western Costume Company of Los Angeles spent three months doing nothing but reading the books selected by Sheehan, who, during seven years' work on the Paris edition of the Herald, passed all his leisure time in the home of Victor Hugo in the Place des Vosges.

This home of Hugo, by the way, is preserved under the protection of the government and the Hugo Society, though it is off the beaten trail and unknown to the average tourist. In it are kept documentary notes, etchings and manuscripts by the great author himself, his preparation for writing "The Hunchback of Notre Dame." It is through this wonderful collection of personal notes, twenty times the length of the novel, that the hand of Hugo is active in the research work today at Universal City. There is also in the hands of the "Notre Dame" unit an edition of the book which is eighty years old, secured from a Hollywood woman, formerly a resident of Paris, by A. A. Grasso, Cheney's manager. In it are ten etchings of Quasimodo, drawn by the hand of the author, and other pictures by French artists. This book is the foundation of Chaney's character makeup and costume.

"Victor Hugo himself is the real research expert." That is the statement of Sheehan, Cheney and Worsley.

Thirty-five Volumes for Costume Reference

Besides these special writings and drawings of Hugo's, thirty-five volumes, chosen with great care, form the body of the reference library. These are from Hottenroth, four volumes; Barry Le Duc, fourteen volumes; Troissard, seven volumes. Rohde, four volumes, and "Costumes of the Moyen Age," edited by Foster, fourteen volumes. Authorities on literature have been called into conference and have marveled at the collection that has been made.

For the principal players, which include, besides Chaney, Patsy Ruth Miller, Eroset Torrance, Raymond Hatton, Norman Kerry, Winifred Bryson, Eulalie Jensen, Kate Lester, Brandon Hurst, Nick de Ruiz, Harry Van Meter, Harry DeVere, Tully Marshall, Roy Laidlaw, Jane Sherman, Helen Broneau, Gladys Johnson and others, there are of course many changes of costumes and in some cases duplicates of the changes for emergency use. There will be two thousand extras used in one scene. Perhaps two hundred character artists ordinarily associated with good roles will play bits that will be but flashes on the screen. This is to insure perfection in atmospheric detail.

Two-Score Changes for Heroine

For Miss Miller, who plays Esmeralda, there are some thirty-five or forty costumes, and, since she is a gypsy dancing girl, they will be beautiful.

The strangest thing about it all is that every extra used will be measured or his measurements obtained from Fred Datig's casting office sheets, so that every costume will fit exactly as desired. This is the first time, so far as is known to the writer, that each extra in two thousand was considered so important.

One month before shooting commenced on "Notre Dame" every costume had been analyzed and planned. Then a corps of seamsters and seamstresses got to work. The

Worsley explaining objects and details of costumes worn by Eulalie Jensen and Lydia Yeamans Titus, one of the reigning beauties of yesteryear. This, the Court of Miracles set, is to be background of much costume action.

catalogue of these costumes is one of the "hulkiest" items in the equipment of the "Notre Dame" unit.

Conferences on Clothing

At the time that actual sewing and making started, Worsley and his first two assistants, James Dugan and Jack Sullivan; Charles Stallings, production manager; his assistant, Edgar Stein; W. J. Koenig, business manager of the unit; Sheehan, Colonel McGee and several others, discussed the handling of the clothing.

Issue Costumes From Eighteen Windows

The result was the construction of a building at the "back ranch" of Universal City and adjacent to the big stage that is the headquarters of the unit, which is one hundred and twenty-five feet in length and has eighteen windows. At each window, when a big set is being filmed, stands a pair of clerks, deputized under Captain Albert Conti de Cedassamare and trained in the handling of the costumes. They pass out the outfits. The windows are numbered, and when the extra or bit player receives his daily work voucher in Daily's office, there is noted on it the number of the window to which that player is to apply for his costume. The same people are sent to the same window every night. The whole thing is inspiringly systematized, but even that doesn't make it all easy.

That building is being enlarged to twice its size right now, in preparation for the big Place du Parvis set which will be photographed in February or March. There will not be more windows, merely greater space for careful accommodation and classification of the costumes.

In addition, the main wardrobe of Universal City and several small buildings are being utilized to a certain extent. As many as two hundred men will be on the payroll at one time for wardrobe duties.

Experienced Man in Charge

Colonel McGee has been a research and technical advisor for some of Geraldine Farrar's, Maurice Tourneur's and Frothingham's biggest pictures. He is well fitted to handle a large portion of the costume "grief."

One of the most interesting scenes in the picture will be the grand ball in the home of Madame Gaudalaurier, wherein fifty ladies and fifty gallant men of the period take part. For this fifty men and fifty women were chosen carefully by Daily and when called were reviewed by Worsley, Chaney, Sheehan and the others. The exact measurements of each were taken six weeks before the meeting of the set, and their costumes prepared. When they were called each costume was "picked to pieces" by the staff, every detail perfected.

Must Wear Garb Confidently

Then, when it might have been possible to go ahead and record the scene, two days were spent on gaining two objects: First, to coach the people in their dances; second, to let them sit around, walk and lounge, familiarizing themselves with the character of their garments. Why? To make the people so familiar with their clothes that the clothes would not be conspicuously "costumes." There is danger in such a hall turning into a "costume ball," when in reality it was attended by upper-class people in the natural garb of their day. "The costumes must not look like costumes!"

Every set is being treated in the same way. Every player, no matter if he is an extra, is personally inspected and given personal instructions on how to "wear his clothes" so that they will appear the natural garb of people of another day, and not costumes for players of today.

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"The Call of the Wild"

Which catches Fred Jackman, A. S. C., in a frontier pose while he is directing the production of Jack London's immortal story.

With a Camera On The Last Frontier

A. S. C. President writes from blizzardland of Montana where log cabins still are in vogue

Writing from Gardiner, Montana, where, "on location," he is directing the production, "The Call of the Wild," based on Jack London's story, Fred Jackman, president of the American Society of Cinematographers, chronicles his activities as follows:

"A few lines from the North Pole—am not that far north, but the thermometer certainly has the same sinking spells. When you say 'The Call of the Wild,' this piece may well be included.

"It is the wildest country I ever saw and I always imagined I had seen the wildest of regions and the hardest of winters. However, the photographic and dramatic results which we are obtaining are easily justifying the hardships. There is a world of winter locations here such as I have never before seen on the screen as well as the greatest assortment of wild game in the country.

Variety of Animals

"The other day I was successful in obtaining a shot of an elk herd which numbered at least 1000 animals. Using six to 16-inch lenses, I have gotten close enough to other wild animals including mountain sheep, antelope, buck deer and one herd of ten large bull elks to get some wonderful scenes of them. At this time of the year, the males and females do not run together but seperate into herds by themselves.

Frontier Sets

"Practically all the houses in this country are made of logs. They offer sets which the best of technical departments could scarcely design. Have been working several days in a little mining village called Jardine. It is located on a small flat at the mouth of a canyon. Here, too, all the buildings are of logs. The stamp mills, the mine shafts, etc., are just up the hill, right in the center at the end of the street. The hotel has an original sign over the door, 'Bear Gulch Hotel.'

Ideal Snow For Storms

"The snow up here is dry and light like flour and is scarcely more than a foot deep. When the wind blows the snow surely flies. Have some blizzard scenes which you could not make with a hundred wind machines.

Cold Plus Camera Hard On Skin

"The main drawback is the extreme cold—15 to 30 degrees below zero—which is not so easy on one who has become accustomed to the milder Southern California climate. It is not so easy to work, either, when one must incessantly jump about to keep from freezing fingers and feet. If you want to lose a chunk of skin, just allow your face to touch the camera.

"We stand back about six inches to focus, as, to put your eye up against that frosty focus tube would mean that it would remain there. The days are very short. It is dark at seven-thirty in the morning, and pitch dark again at five p. m.

Frigid Gymnastics

"We are staying at the only hotel in town and it would be closed through the winter if we were not here. There is one stove down in the dining room and no heat in the bed rooms at all. You can believe me, it doesn't take long to get into the heavy woolens when I have gotten up the courage to turn back the bed covers and hop out on the

(Continued on Page 22)

Proper Selection of Colors for Interior Sets is Emphasized

Colors must be chosen with regard to ultimate appearance to the theatre audience.

By T. T. Cameron

"Box-set" should permit sufficient room for placing of suitable lighting equipment.

The motion picture interior set which is to be artificially lighted may be painted in colors that are pleasing to the eye, but because they are so painted is no indication that the same pleasing effect will be attained when the production is thrown on the screen in "black and white" photography.

The improper selection of colors for the painting of interiors goes far to mar finished photographic beauty and is naturally the despair of the cinematographer who must film them.

If the technical department goes ahead on the assumption that a scene, to be pictorially beautiful, must be done in colors that are beautiful in themselves and in the combinations they offer with each other, then the important fact is ignored that colors, in black and white photography in which virtually all motion pictures are made today, do not reproduce as they appear to the eye but, according to photographic interpretation, reproduce in various degrees of black, white and half-tones. This is very simple and basic, but it must be remembered, that it is true.

Consider the Ultimate Result

Why, then, should the interior of a set be painted to the richest of colors, when such colors, in the finished picture which the audience sees, jar the sensibilities? Why not really work on the basis of selecting colors for interiors with consideration as to how they will reproduce ultimately, instead of how they will look for the few days during which they are seen at first hand in the studio? Why not use the proper half-tones and shades of gray tonings instead of the ultra-rich colors?

An Instance

An instance which comes to mind is the painting of an interior which was supposed to represent the apartment of an exceedingly wealthy woman. The effect was carried out, at a great expense, in marble walls and columns which were striped with gold and finished with a very glossy white varnish. Truthfully, the set was very beautiful to the eye, suggesting an apartment in which the wealthiest of ladies would be pleased to reside. When the daily "rushes" were projected of the above interior, however, the columns which were striped with gold leaf looked like a series of barber poles, blinking for customers.

The cinematographer was put to considerable disadvantage to overcome, by masterful lighting, halation or flares, which resulted from this combination By using an inexpensive half-tone instead of the expensive gold, which showed up black anyway, and by substituting a slight coat of varnish, the finished effect would have been by far better, the time of the cinematographer would have been spared, and production expense lowered.

Colors Must Not Be Obtrusive

Colors should be selected so that they will not be obtrusive to the audience. Colors, which by their effects detract, even if only in the slightest, from the attention to the acting and the progress of the story, should never be on the list of the technical department. Their effect on the screen should be that of harmony, not that of rawness.

Same True of Wallpaper

That which holds true of paints holds true likewise in the colors of wallpapers, especially when the wrong paper is used in "box sets," built without regard to lighting possibilities.

Box sets are coming back in vogue. How we all dread looking at three narrow walls, usually covered with a heavy brown paper that absorbs more light than a sponge does water. The only chance for lighting such a set is from the front, and if the cinematographer is fortunate enough to have a window in the side wall, there is seldom enough room between the window and the adjacent wall of some other set to place lighting equipment in such a space so that the window in question may be used as a light source. Only recently I was called over by a brother cinematographer to look at a set of his. It was a bedroom, handsomely dressed, with a large and beautiful window in the back wall. As it was a daylight sequence, I remarked to my brother cinematographer that he was fortunate in having the window situated as it was, since it afforded him a splendid opportunity for proper and ample lighting. Imagine my amazement, on his conducting me to the rear of the set, when I found that there was actually one foot of space between the window and the sheet iron studio wall. Three hours were required then to rip out a large enough portion of the wall to permit the use of a Sunlight arc. I often wonder what such a technical department's basis of figuring is.

Proper Construction and Painting Desirable

We must bear in mind that unless a set is constructed with regard to lighting possibilities, and unless the set is finished with the proper colors, how can the cinematographer, under such conditions, be expected to reproduce proper results on the screen?

Wallpaper Stock

The average technical department probably carries about 50 shades of wallpaper in stock. Of the 50 probably five are of any worth photographically, but the other 45, to prevent their lying on the shelves, must be used, which means that there are 45 chances of unsatisfactory photography whereas if the stock included only those papers which are practicable for reproduction, better results would be obtained and waste would really be eliminated.

Jackson Rose, A. S. C., has finished photographing of "The Last Race," starring Rex (Snowy) Baker for Phil Goldstone productions. Jackson recorded exciting horse race scenes at the track at Riverside, Calif., as a part of the production. Baker, all-around Olympic athlete from Australia, made a dive of more than 100 feet from an aeroplane into a small lake. Jack caught the leap with his camera. The cast included Gladys Brockwell, Noah Beery, Tully Marshall, Robert McKim and Alec Francis. "Breezy" Eason directed.

• • •

H. Lyman Broening and Perry Evens, A. S. C. members, are making preparations for the filming of the next Mack Sennett feature.

• • •

Norbert Brodin, A. S. C., will film the next Constance Talmadge feature. Tony Gaudio, A. S. C., and Brodin at present are filming "Within the Law," starring Norma Talmadge and directed by Frank Lloyd.

• • •

Rudolph Bergquist, A. S. C., is conducting preparations for the photographing of "Red Lights" which Clarence Badger will direct for Goldwyn.

• • •

Ira Morgan, A. S. C., has returned to New York from Europe where he photographed "Enemies of Women" and is filming "Little Old New York," starring Marion Davies.

The Editors' Corner

—conducted by Foster Goss

FUTURE FILMS

The path of the prophet is difficult, hnt a prophet is not particularly required to foresee that the present use of motion pictures is bnt a fraction of what their uitimate application will be.

Whlle it is to be naturally expected that the voinme of pictures made for amusement will increase from year to year, the preponderance of film expansion is destined to be in fields which are now practically virgin. Films, with due consideration to the wonderfni progress they have made, especially in the photographic and technical hranches, are in the matter of GENERAL usage, still in an age similar to that of Gutenberg in printing. Printing, however has long since ceased to be a novelty and has become a vital and inseparable force in our modern environment antil, in this twentieth century, typographic work which goes to make up novels and reading for nmusement is only a small portion of the printing done for what we consider necessary purposes—news, commercial, legal, husiness and the like.

So it will be with the amusement pictures and those designed for other than amusement exhibition.

Attention now centers principally on the thentrical production, bnt when the point of saturation is reached in such vehicles, the tendency will turn toward educational, professionai and husiness fiims, without, of course, injuring the theatrical offering whose popularity, with perhaps intermittent fluctuations, will continue in its security and can be counted alwaya to take care of itself.

But when the great organizations which provide technical and production needs some day discover that the point of saturation bas been arrived at in the making of thentrical picturen which will have been commanding the hnik of attention for so many years, and when they detect that the amount of their husiness has remained around a fixed figure for severai seasons, then it is reasonable to expect that those organizations in accordance with principals of trade, will seek new fields to conqner.

Such fields will be those which virtually remain virgin at present. It can be imagined that plentiful resources will inaugurate instructive and educational movements—comparable to the contemporary example of "selling" the puhlic the hahit of using raisins as a dainty and confection to prevent the extermination of the vineyards as the resuit of the loss of the liqnor ontiet—movements which will drive home to tbe popuisce in general the importance of films for visual education, for instruction—for employment which transcends the cnrrent imagination.

Such concerted efforts, foiiowing those of the pioneers, will bring about an application of motion pictures as generai and diversified as that of printing today.

RESULTS

The American Cinematographer views with gratification the results of its endeavors to gain recognition and credit for cinematographers in connection with pictures they have made. These results may be appreciated readily when the dwindling number of "not credited" films in the list of releases" for this month are compared to those of several months ago.

The critics, too, continue to accord more recognition to the cinematographer and to photography. The critic who ignores photography, or at the best, skims over it, betrays, by so doing, his ignorance of motion picture production.

As for mentioning the cinematographer in the reviews, that is left to the plain humaneness of the critic, if he has knowledge of the production personnel at his disposal. We may ask how many of our distinguished critics would enjoy being deprived of recognition of their identification with their reviews; how they would be pleased with the elimination of their "by-lines" over their writings?

A LETTER

The following letter has been received by the American Cinematographer from one of its readers:

"I take this opportunity to write you and express my admiration for the fair-minded stand your magazine and editorials have taken in getting appreciation of the worth of the cinematographer.

"I can see where the people who write the theater advertisements for the showings of moving pictures in Los Angeles and New York overlook big chances for their own welfare.

"The recognized cinematographer who shoots a picture has his friends and following, who, quiet though they may be, are interested in his work just as much as the fans are interestd in the work of the players. I might say that there are people with an appreciation of photographic beauty who look forward to such a cinematographer's work. Then why don't they mention the cinematographer in the advertisement? If they are interested in their box office and want to put nothing in their ads but what will bring money to their box offices, why don't they include the cinematographer's name as well as that of star, cast, etc.? Surely the mention of the cinematographer's name is going to bring his following to see the picture—bring money to the box office. The more big names, the more the money.

"Then why not give the cinematographer credit in the advertisements?"

Empty is the life that knows no strife.

One cannot reason with one's conscience.

Latest News From England

By Ernest S. Palmer, A.S.C.

English cinematographers hampered in work by dearth of adequate facilities.

At the present time, the cinematographer in England, as based on my observations during a recent visit there, is thrown almost entirely on his own individual resources for the accomplishment of this work. By this I mean that he is not surrounded by extensive technical staffs, such as are retained in the large production organizations in this country.

As far as the prospects of the future are concerned, the fact that the cinematographer is a "lone wolf" in English production is a decided asset to him, as it impels him to initiative which leads into fuller development and greater efficiency subsequently.

Laboratories

Any showing on the part of the English cinematographer, however, is hampered by the lack of good laboratory facilities. Inadequate laboratories are a dampening restraint on the best of camera work. The co-operation which the efficient American laboratories extend to the cinematographer is unknown to the British field, and the effects are evident in the productions which are subjected to such conditions. In winter time, when efficient laboratory work must be depended on to offset the inclement weather conditions such as are likely to abound in the English climate and with the photographing light being very bad, the cinematographer is brought to abrupt realization of the laboratory shortcomings.

Quaint Locations

In summer, due to the agreeable and soft light, such shortcomings are not so noticeable. It is with such light that the wonderful exteriors which abound may be taken advantage of. There is a great wealth of exteriors in England, many of which are virgin. There are the quaint little villages, nestled among the hills, with thatched roofs and the like, and in such compact space as to render it easy to get them within the angles of the camera; the wonderful old-fashioned villages; the old castles and the buildings; not to mention the quaint lanes and the like. It is truthfully a location paradise.

American Experiment Improves Studios

The studios, which are generally very inferior to those in this country, have been greatly improved in the past several months by the installation of American equipment.

Hot Air For Fog

In the winter the cinematographer is incessantly troubled, even in the studios, by the fog which drifts in and about, to the despair of those who achieve good photography. The best way to disperse such fogs has been found to rig up an arrangement of hot air fanning machines. The hot air serves to "burn out" the enemy, fog.

The English have not been able to eliminate the profusion of difficulties which confront motion picture production in their country. Many of these, as has been pointed out, are natural obstacles, while others will disappear when production is placed generally on a more efficient basis in that country.

Director Suffers

The director, as a result of the scarcity of technically trained men, suffers his share. Now that there has been a tendency to travel across the Atlantic to make productions against the native backgrounds, I personally believe that, notwithstanding all the difficulties in England, very good motion pictures could be made there if the proper individuals undertake to do them. The people identified with such production expeditions must be able to many channels in order to cope with the rigors which will beset them. By this I mean that a director, on finding that the talent which ordinarily assists him so efficiently is scarce, must be able to call on his own resources to the extent of not only performing the actual directing but to cut, edit, stage—in short, he must be able to do all these things in the making of a picture from start to finish that a dearth of trained help deprives him of in the way of assistance.

All-Around Ace Required

This also applies to the cinematographer. He must be an ace man in order to get proper results under English

(Continued on Page 23)

Herford T. Cowling, A. S. C., as he appeared after a two months "Safari" into British East Africa

He will plunge back into the jungles again shortly. Note the camouflaged camera

Color Toning Of Cinema Films

By F. E. Ives

Formula given for color toning at minimum cost. From transactions, Society of Motion Picture Engineers.

Natural color cinematography is an fait accompli, and will develop great importance, but inherent limitations and increased cost as compared with the monochrome will for a long time to come limit its use. Color toning and tinting on the other hand need add very little to the cost, and if skillfully applied adds much to the beauty and realism of the average production which the absence of all color would make monotonous to the eye.

The larger element of cost is of such importance, I was told in one of the larger Hollywood studios, that their efficiency experts would permit a limited amount of tinting, but prohibit the use of the more costly chemical toning processes. The object of this paper is to bring attention to a new method by which color toning is possible with unlimited choice of hues and perfect control of depth of tone or color, at a negligible cost.

The Method

In brief, it consists in immersing the black-and-white positive film for five minutes in a preparing bath which costs less than a cent a gallon, then from ten to thirty minutes in a dye bath which is also very cheap, and finishing by washing, in most cases for not more than ten minutes.

The preparing bath consists of 20 grains of potassium ferricyanide, 4 grains of ammonium bichromate and 8 minims of sulphuric acid, in each gallon of water. Unlike the chemical toning solutions, this solution keeps indefinitely except as exhausted by use, and it can be brought to full strength again in a minute by adding a little concentrated solution.

Five Minute Immersion

This bath, if allowed to act sufficiently long, say two hours, would convert the metallic silver image entirely into silver ferricyanide, which as produced in an acid solution is the most powerful mordant I know of for basic dyes; but for dye toning it suffices to immerse for five minutes, producing no visible change in the silver image. I prefer to immerse the positive dry, but they may be immersed wet with the precaution to keep them moving in the solution to displace and even rapidly the water in the film. No washing is necessary before transferring to the dye bath, but I recommend a quick rinsing.

The dyes which I recommend are malachite green, Victoria green, rhodamine, auramine and chrysoidine. Baths may be made up as follows:

Water, 1 gallon; Malachite Green, 16 grains; glacial acetic acid, 1 oz.
Water, 1 gallon; Victoria Green, 16 grains, glacial acetic acid, 1½ oz.
Water, 1 gallon; Rhodamine, 32 grains; glacial acetic acid, 1 oz.
Water, 1 gallon; Auramine, 64 grains; glacial acetic acid, 1 oz.
Water, 1 gallon; Chrysoidine, 32 grains; glacial acetic acid, 1½ oz.

These dye baths can be mixed in any desired proportions to produce other hues; thus, auramine and chrysoidine for sunlight and gaslight effects, according to relative proportions and depth of toning, and if not washed too clear after dyeing, they add a tint to the tone. Malachite or Victoria green with rhodamine makes dull hues, suitable for night effects. Auramine with a little Victoria blue makes greens, from dull sage green to bright grass green, according to proportions and depth of toning. A variety of fine brown and sepia tones are produced by light toning with suitable mixtures of auramine, chrysoidine and rhodamine. For more brilliant coloring, leave

(Continued on Page 22)

Middle West Cinematographic Activities

This photograph, taken by Fred Albert of Dayton, Ohio, presents (left to right): Earl Schwab, cinematographer, National Cash Register Company; H. E. Hollister, president Pyramid Film Company; W. Preston Mayfield, cinematographer, photographic division, Dayton Daily News; Lee Jones, photographer, National Cash Register Company, and Homer Holebaugh, cinematographer, Pyramid Film Company.

William C. Foster, A. S. C.

William C. Foster, Pioneer Ace Cinematographer, Passes Away; Career Filled With Achievements

William C. Foster, charter member of the American Society of Cinematographers and pioneer cinematographer who photographed some of the most notable productions in the annals of motion pictures, passed over the Great Divide at Hollywood, Calif., January 17. His death is mourned by a legion of friends, to whom he was affectionately known as "Smiling Billy Foster."

Foster began his cinematographic career in 1901 in Chicago with Selig, with which organization he continued, serving in every photographic department, until 1911, when he became affiliated with the Universal Film Company. He later joined the Equitable Film Company in New York, after which he was director of cinematography on a series of Charles Chaplin successes, made in Los Angeles. Then Fox secured his talents. He left Fox to photograph several of Lois Weber's productions and then returned to the former organization again.

He was well versed in every branch of cinematography, as well as being ranked as an ace cinematographer. For two and one-half years he was superintendent of the laboratories of the Universal Film Company at Universal City, Calif.

A number of the many productions, which, selected as covering a period of more than a decade, he photographed, follow:

"The Vampire," which, directed by Frank Beal in Chicago, was the first motion picture to be based on the Kipling poem; "Back to the Primitive;" "Lost in the Jungles" and "Witch of the Everglades," under the direction of Otis Turner, in Florida; "Two Orphans" and "Coming of Columbus," in Chicago, and "Cinderella," directed by Turner and Colin Campbell, in Chicago. All of these were Selig vehicles.

Then he journeyed to Southern California to become affiliated with Universal, for whom he photographed "Damon and Pythias" and numerous other productions.

He was called to New York by Equitable, for whom he filmed "Life's Crucible," "Bludgeon" and "Idols," which was partially made in Florida.

He returned to Los Angeles to become identified with

(Continued on Page 21)

Extensive Plans Being Laid For Exposition in June; Train From Washington To Bring Diplomats

As an indication of the lavishness with which preparations are being conducted, a special train, appropriately painted and decorated, and luxuriously appointed, for the personal and business convenience of its distinguished passengers, is being planned by the American Historical Revue and Motion Picture Exposition to bring to Los Angeles for the premiere of the event next summer the President of the United States, members of his official family, the diplomatic corps from Latin America, a Congressional delegation, the United States Marine Band, and the Director General of the Pan-American Union.

These men and their wives will be the guests of Los Angeles and of the Revue and Exposition from the time they leave Washington until they arrive home again. Plans for this special train, which will run from Washington to Los Angeles and return, via many of the principal cities of the United States, are now being worked out by Frank B. Davison, Director General of the Revue and Exposition. Davison, with Mayor George E. Cryer of Los Angeles, visited Washington in December and extended to the President and many high members of officialdom there, personal invitations to be present at the Revue and Exposition premiere. These invitations were accepted almost without exception.

Harding Expresses Desire To Attend

President Harding exhibited the greatest enthusiasm over the motion picture industry's project to stage a great international celebration suitably commemorating the hundredth anniversary of the Monroe Doctrine. He declared he would surely be present at the formal opening, unless unforeseen developments in the affairs of his office made it imperative for him to remain in Washington. It has been known for some time that the President is desirous of making a trip to the Pacific Coast and Alaska and it is thought practically assured that his plans will be adjusted to permit his presence in Los Angeles for the premiere of the Revue and Exposition.

It is planned to have all cars of this train repainted to bear the Monroe Doctrine Centennial design. Club cars and diners will be added to the Pullman sleepers to give the passengers every convenience of a modern hotel. Provision will also be made for the busy officials to bring along a sufficient corps of stenographers and secretaries to attend to urgent business of their several positions while en route.

The Washington delegation will probably arrive just prior to the Revue and Exposition premiere, an event whose originality and social brilliance is expected to eclipse anything ever attempted before anywhere.

Tentative Program

The tentative program of the premiere is as follows:

From 8 until 9 p. m., electrical parade with stars and queens in illuminated throne floats;

From 9 to 10 p. m., official inspection of the Revue and Exposition by the President, other visiting celebrities and stars and queens;

From 10 p. m. until 12 o'clock, stars' and queens' ball.

At midnight the President will proclaim the official opening and the queen of the premiere will press a "button" to ignite the first bomb of a gorgeous pyrotechnic display.

At 1 a. m. there will be an exposition breakfast, the first event of its kind ever held.

The festivities will last until daybreak, when taps will be blown for the premiere and reveille for the opening of the Revue and Exposition. The month to follow will con-

(Continued on Page 24)

How An Actor Acts When He's A Cinematographer; Finds Camera Calling Not So Easy As Thought

Arthur Hoyt, who is playing the cinematographer in "Souls For Sale," Rupert Hughes' story of motion picture life, at the Goldwyn studios, has written the following letter to Joseph A. Jackson, Goldwyn publicity director. In his letter Hoyt intimates that he is striving to live his part, according to his actorial interpretation. Here is his communicatinn:

You may put this down as a wail from the too long neglected or just a plain kick. At any rate I mean it.

I am the cameraman for the current Clayborne production, and though usually a modest actor, I am forced to demand recognition of the fact that I have been and I'm again doing work that none of the other cameramen or not even the cinematographers can do, or at any rate are doing.

I use less film than any man on the lot and should be getting credit for it.

Very Modest

Now I claim you are unfair in your publicity. Here am I an artist. My camera is my brush and the lights are my paints; I am getting results and yet who knows about it or about me? Yet any actor (I won't say Ham—but that don't bar my thinking it) can lose a dog or a diamond or a wife—buy a bungalow, a motor, or an orphan, and you plaster the front pages of the dailies with highly colored details of the fact. (?)

Who Gets the Credit

The company signs a beauty contest winner and it takes all my talent and most of my patience to screen them so any sane person would call them beautiful—but by my art I do it, and who gets the credit? Me? Not much. The praise goes to the recent contestant, the management for their perspicacity, the parents or God (depending on one's early training where to place the credit or blame).

Now, this is the hunh!

It is time you gave me a little of my due.

Another thing: There is some sinister influence working against me in the laboratory. I spend hours working out some exquisite lighting and handling of a subject, and it goes to the lab. a gem but comes out a mess. Burned up or washed out. I don't want to accuse anyone; but there are two of your cameramen who are mighty sore at the way I am showing them up by my work, and I wouldn't put it beyond them to be paying someone to spoil my stuff.

Doesn't Like His Director

Of course, I think anyone can see what I am up against with this director, Dix. They tell me he was a clever actor. I hope so, and if so for God's sake why don't he go back to it and not try to do what he can't!

He has the nerve to try to dictate to me where and how to set up, and believe me, the angles he picks are always rotten and usually impossible. Besides everyone knows how he is affected by the noise of a skirt, and now he has fallen like a ton of brick for this "find," Mem Steddon. She can't act and if I didn't use a lot of my art in her close-ups where would she get off?

Now, don't get the idea that I am a sore-head. I'm not. All I want is justice and a little appreciation. I'm human, that's all.

Very truly,
LELAND, alias HOYT.

Antonio Gaudio, A. S. C.

Gaudio Developes New Attachment For Camera; Collaborates With Mitchell Staff And Opticians

For some years it has been apparent to cinematographers, as well as directors in motion picture work, that the available methods of focusing in practice were not covering the desired requirements.

The cinematographers had difficulty in seeing the entire field of the picture, and at a close enough range to work with confidence on double exposure and matting, without making exhaustive tests, especially with the commonly used gauze mattes.

The director has much preferred to view the image on the ground glass in an upright position, and of a large enough magnification to permit study of detail and composition.

It devolved upon Antonio Gaudio, A. S. C., an outstanding figure in Motion Picture Photography, to solve these problems, which he did in collaboration with eminent authorities in the east on optics, with the result that a variable magnification focusing telescope was developed.

This telescope gives a clear view of the entire field on the ground glass, with a five times magnification, and optional by turning a small lever changing the optical system, to give a twelve times magnification of nearly the entire field, in both cases giving an erect and normal image. The eyepiece is especially large permitting a clear view of the field.

Mr. Gaudio in his efforts has worked with the co-operation of the Mitchell Camera Corporation staff in the development of this device, and they have adopted this telescope as regular equipment on their camera, it being peculiarly adapted to its construction, because the image is viewed in its natural position through the photographing aperture with the taking lens in position.

In this manner all double or split stage work can be lined up with positive assurance, by reason of the large magnification, and the fact that the lens is not disturbed between the focusing and photographing periods.

The profession in general is very grateful to Mr. Gaudio for having given his time and effort toward making this device possible.

Experience and Decision Classed as Invaluable Assets

High-salaried cinematographer, if able, is saving to producer.

By Paul P. Perry, A. S. C.

Much time and experience required to make ace of camera.

One of the most essential qualities that a cinematographer should possess is decision. A cinematographer with quick and good decision in the placing of lights, planning camera angles and deciding on composition of pictures is a most valuable asset to any producing company whether dramatic or comedy.

Snap decision is the outcome of experience and past experimentation, ex the cinematographer knows by past experiments the effect of each light, etc., on the screen and will not have to fuss and change and finally get back to the first line-up or first placing of light.

Basis of Decision

We all remember our first picture, how we would wonder just what was the best way to do everything, how we would change line-ups in lights and conjecture just what the result would be on the screen. The work that we were experimenting on at that time is the foundation of our decision today. Many men, who to outsiders, appear not to take much interest in the work they are doing and who are not fussing around on the set like an old hen, are really the men that know their business and know before they turn the crank exactly what they are going to get on the screen.

What Experience Means

The accumulated experience, the foundation upon which quick accurate decision is based, is the result of the expenditure of millions of dollars in production which enables the experience-trained cinematographer to be right, to know the effect desired and how to attain this effect in the least possible time with the least expensive equipment.

Inexperience Expensive

The inexperienced cinematographer is the most expensive luxury in the industry. One mistake in photography can cause thousands of dollars' loss in many instances.

Where High Price Pays

Certain producers realize the real economy in having a man of record experience, having successful pictures to his credit, even though his salary may be two or three times that of an ordinary cinematographer.

Extraordinary results are always desired and they come only from experience and training which has cost millions.

Camera Personality

Most cinematographers have what I would call a camera personality or style of expressing their ideas of a scene, no two working the same. You can take any set and have several different cinematographers arrange lights and they will all work in a different way to get the scene, each one with a certain effect in mind that he is trying to obtain. While the effects might be a great deal similar, there will be a slight difference in the high-light shadows or other little touches which go to make the best pictures.

Cinematographers Are Creative

There is no other artist in the industry who is more enthusiastic in his work than the cinematographer, and a cinematographer who does not take pleasure in his work and is not enthusiastic over doing it is not worthy of the name. He usually is so engrossed over his work that it would be impossible to interest him in anything else until his work was finished. There is more sport and pleasure in doing a very difficult scene or some new effect, than seeing the best ball game or horse race in the world. I think that the majority of cinematographers take more pleasure in accomplishing their work than in the check which they receive for doing it.

As you look back at the progress of the last few years in the photographic end of the industry you will realize that any strides which the cinematographer's salary has made are more than outdistanced in the strides which he has made in progress and in interest in his work.

Motion Pictures Are Considered "Fifth Estate"

The four estates, as they are found in modern democracies, may be listed as the executive, including kings, presidents, armies, navies and the like; the legislative, including parliaments, senates, congresses and all other bodies of lawmakers; the judicial and the press, which operates to express public opinion.

The fifth estate is the movie.

The word movie is the people's word, strong, rich and vivid, much better than such pretentious terms as cinema or photoplay.

The thing itself is especially popular and ought to have a popular word.

It ranks along with the street car and the customs office as being a place of pure democracy. No man is any better than another.

As a rule there is nothing like a rented paw or reserved seat in the movie theater. It is first come first served. The exclusive boxes are usually the worst seats in the house, and the peanut gallery is really a better place to see the show than the bald-headed row.

No other place except Sangamon County Fair or the public school playground has more democracy to the square inch.

It is an interesting phase of the triumph of the commons to see all classes of people all over the world creeping into a common hall for two hours of crepuscular enjoyment.

The movie appeals to the simplest and most universal interests of mankind.

The highbrow and art for art's sake gentlemen have not had very good success in this field. The public insists on patronizing the film that tells a good story, is full of action and sticks close to the primitive motives of humanity.

One possibility of the movie which puts it in line with modern ideas is that it is essentially international. France and Italy enjoy Charlie Chaplin. A story from Spain is welcomed by an audience in Denver.

So the movie may have an important place in the great movement to reduce the narrowness of nationalisms and to teach the people of all races and tongues that they are essentially brothers of the same blood.

—Los Angeles Examiner.

NO COLOR PHOTOGRAPHY FOR FAIRBANKS

It is authoratively stated that, contary to previous intentions, Douglas Fairbanks will not make his next production in color photography.

The change in plans is attributed to mechanical disadvantages, the cost of making prints, and the difficulty of meeting release dates on schedule time.

Shutter Attachment For Multiple Exposure

Highlights of new device patented by Emil M. Mueller, who assigns invention to C. P. Goerz American Optical Company

As the assignees of a United States patent recently granted to Emil M. Mueller of New York City, the C. P. Goerz American Optical Company of the same city has begun manufacture of a new shutter attachment for motion picture cameras.

The device, which is standardized, is planned for double exposure and trick work and fits the mask box of the camera. In the upper figure of the accompanying illustration, a rear view of the device is presented. The long lever or rod is screwed into a pillar which has on its lower end a flange to which, by means of two small clampscrews, the two semi-circular actuating levers can be clamped independently of each other. These two semi-circular levers are connected by means of pivoted thumbscrews to the straight slotted piece, which on the other end are mounted to pivots fastened to the sliding bars, which carry the blades on the opposite side. If a clampscrew on one side of the pillar flange is released, the long lever will actuate only one side (one blade); the movement of the blade is thus made independent. The stroke of the movement can be adjusted either by setting the clampscrew on the pillar flange or by adjusting the pivoted thumbscrew in the slot of the straight slotted piece. The square opening may be rotated by hand and brought in alignment with the camera aperture, whenever necessary. The device itself may be rotated and clamped in position on the maskbox.

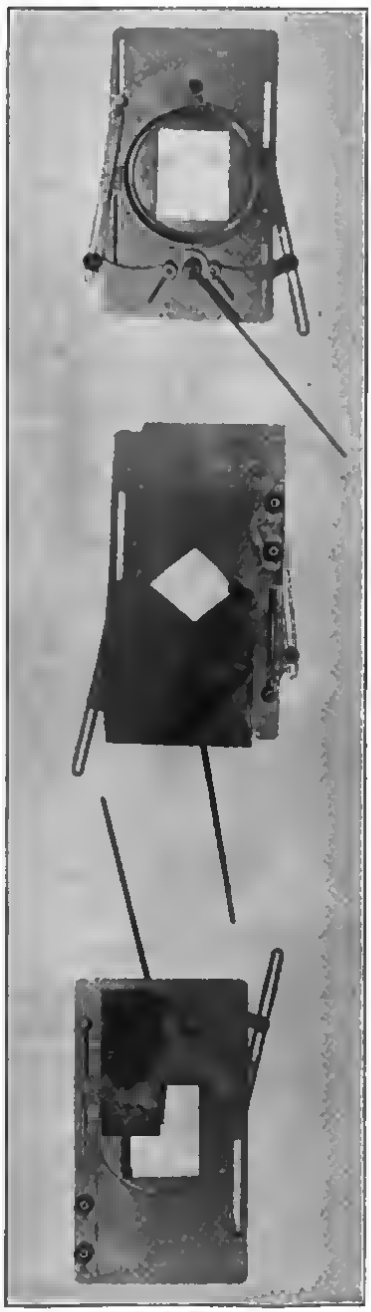

Exhibit 1.

For Multiple Exposure

In the lower figure, the two sliding bars to which the blades are attached are shown. To one of the bars there is attached a blade with a cutout of one-quarter the aperture for making either one, two, three or four exposures.

In the middle figure are shown rhomboid-shaped blades attached so as to form the rhomboid in which shape they can be dissolved. When using them on either the long or the short side of the aperture, different framing and dissolving effects, it is said, can be accomplished and the movement can be stopped for the rhomboid frame by means of the clampscrews which, however, may be released instantly for finishing the dissolve.

In Exhibit Two, two half-circle blades are attached opposite each other, each half-circle representing the small and the wide side of the aperture. The square opening can be turned now so that the half-circle blade either blocks or exposes just one rounded corner. By rotating the whole device on the maskbox, four rounded corners may be either blocked or exposed. In each case the blades may be adjusted at will to limit the slide of the blade. The double exposure may be made always to slide into the picture gradually instead of suddenly.

"Through the Keyhole"

The blades described, as well as others which are a part of the shutter attachment, are shown in Exhibit Three. The various effects which can be produced on their combination are evident when they are contemplated. By studying these blades with their provisions for keyholes, fieldglass, circular and other effects, the layman derives a clear idea of how "what he saw through the keyhole" or "what the spyglasses told him" are recorded for the motion picture screen. In the old days, such effects were secured, crudely in many instances of course, by tying a piece of cardboard or a similar object, across the eye of the camera. What if the paper should slip or if it wasn't cut evenly? It was then that the patience of the cinematographer had to overcome through many hours and days of work what modern invention and development makes the task of a few moments, comparatively speaking.

May Be Shifted

These blades are inserted in the regular way and clamped to their respective carriers by means of thumbscrews. Any of the effects, either heart, sterso or star, may be double-exposed by using one of the straight-edged blades for blocking and the effect of the heart, stereo, keyhole and star is not confined to the center of the aperture, but may be shifted wherever desired.

Six Sets

These, however, are only a few of many shapes which may be made, as the device is provided with the following blades, six sets of two blades each, all of which are symmetrical, and may be attached with either side to the sliding bars:

Two half-circle blades; two square-closing; two rhomboid; two quarter-cutout; two star and keyhole, and two heart and stereo.

These blades are made of sheet

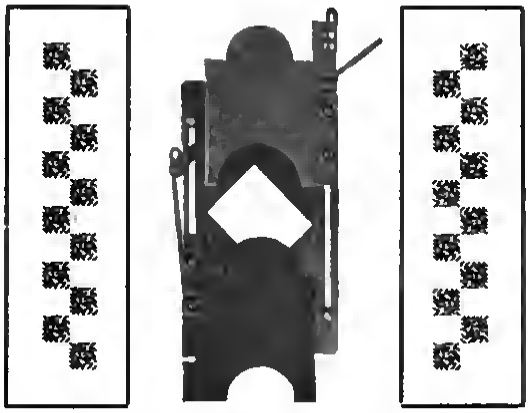

Exhibit 2.

steel, but can also be made of transparent colored celluloid whereby still other effects may be gained. The operation of the device is said to be very simple and not a great deal of experience is necessary in setting the clamp screws and blades, after which one can set and reset the blades without consulting the ground glass and film when making a double exposure or special effect.

The use of the celluloid blades of either green, yellow, blue or white (ground glass) finish is said to give numerous additional and novel effects. The device is small enough to fit the pocket.

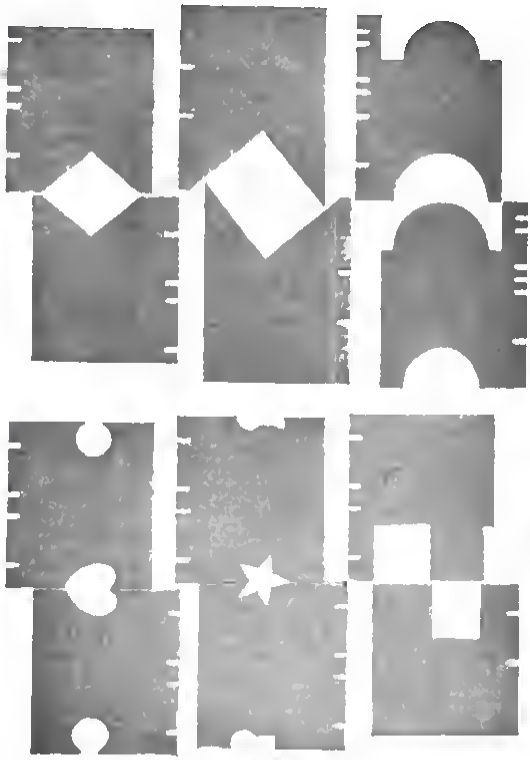

Exhibit 3.

"What he saw through the keyhole" obtained for screen by use of blades similar to these.

44 Barrowgate Road,
Chiswick, W. 4.,
London, England

Dear Sirs,

Please find enclosed four dollars to pay one year's subscription of "The American Cinematographer."

May I congratulate you on putting out such an interesting and useful publication, calculated to put the cinematographer in his correct standing in the industry.

I am photographer to Maurice Elvey of Stoll's, London.

Again thanking you, I am
Yours faithfully,
JOHN J. COX.

The American Cinematographer,
Hollywood, Calif.,
U. S. A.

The American Cinematographer—

Herewith find $3.00 to pay for one year's subscription to The American Cinematographer, subscription to begin with the issue of ..... 1923.

Name .....

.....

CONDUCTS EXPERIMENTS IN NEW MAKE-UP POWDER FOR MOTION PICTURE APPLICATION

A new kind of make-up powder for motion picture use, which he believes is destined to simplify make-up and do away with "flatness," is being experimented with very successfully by Edward Martindel, now engaged in a leading role in "The Eleventh Hour," a Fox production starring Shirley Mason.

The same facing of grease is used as with the ordinary make-up, according to Martindel, but in lieu of the usual yellow or orange or pink powder, he is experimenting with a very light shade of green.

Green, he declares, absorbs the glare of the powerful lights and retains the curves of the face to a remarkable degree on the screen. This effect is not possible with lighter make-up powder because they reflect, rather than absorb, the lights. It is much the same effect, Martindel says, as a house in the sunlight. If it is painted a glaring white, it blinds with its reflection. On the other hand, if it is tempered with cream and the glare is taken away, it absorbs, rather than reflects, the sunlight.

Costuming a Super-production

(Continued from Page 7)

Fifteenth Century Influence?

One amusing thing has come out of it all—the women are finding in these quaint duplicates of gowns of the fifteenth century Paris some style ideas and lines that are as attractive as anything seen today. Imagine fifteenth century Paris showing styles to twentieth century women! There are beauties about the gowns that would be unsuspected. For the most part they are rather slim models of elegant simplicity, without the wide hoops that came in a century or two later and without some of the freakish lines of today.

Patsy Ruth Miller for one is planning some of her own personal wardrobe along the lines of this pre-Renaissance fashion layout.

It is distinctly a novelty in production schemes to carry several hundred people for several months, instead of bunching their work together in a few weeks' schedule and getting rid of the expense. But that is what is being done; and the reason is not so much to shoot the story in logical continuity as it is to make the people "live" in their costumes and get familiar with them. Frequently a hundred people will be called a day or two early to make them sit around in their clothes and get "at home" in them. They must not feel they are in costume.

Period Which Costumes Represent

There are really few people who would confess to not having read "The Hunchback of Notre Dame." But there may be many who would admit having forgotten just what the atmosphere of fifteenth century was like.

The period was just when Paris, than as now, the rendezvous of the roamers and nomads of all nations, was emerging from the Middle Age into the first dawning of the new Renaissance. The crusades were over, the fighters for the Cross had returned. Italy was pouring a wealth of art into France. Russians, Arabs, Spaniards, Gypsies, Hungarians and Venetians were coming to Paris.

All these nationalities brought their own ideas of art with them. Oriental splendor crept in and diffused its subtle glow over the life of Paris. Costumes and architecture alike felt the new influence. Whereas the ecclesiastical influence had been the ruling force, the outside impulses now overruled that and relaxed every tradition and law. The boundaries of the imagination flew wide and the spirit of the people felt an unchecked call to new things.

These fifteenth century Parisians bragged, "This is the

If it is in the negative, you will get it in the print, on

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most magnificent age the world has known. There will not be another age like it in a thousand years."

Chairs to sit on, carpets for the floor and pictures for the wall were three changes in the domestic environment. If Cone hadn't been born so late, the people of Paris might have been shouting, "Day by day, in every way, we're getting better and better." That was what they thought, at any rate. And it was true. How could they guess that in four hundred years they would talk to one another at great distances in two or three manners; that they would fly as birds, travel the high seas in comfort and with speed, and see themselves and the world's events reflected on a screen?

Variety of Styles

The clothes, as this might indicate, displayed in some quarters every conceivable color and a great variety of styles.

One thing about the Court of Miracles to be seen in "The Hunchback" may strike some as odd, but the explanation is simple. The Court, which was the center of the underworld, was surrounded by broken-down palaces, and its pathetic people wore motley clothes that looked strangely like the cast-off garments of the princely class. Was this charity? It was not! It was merely this:

Rags in Castles

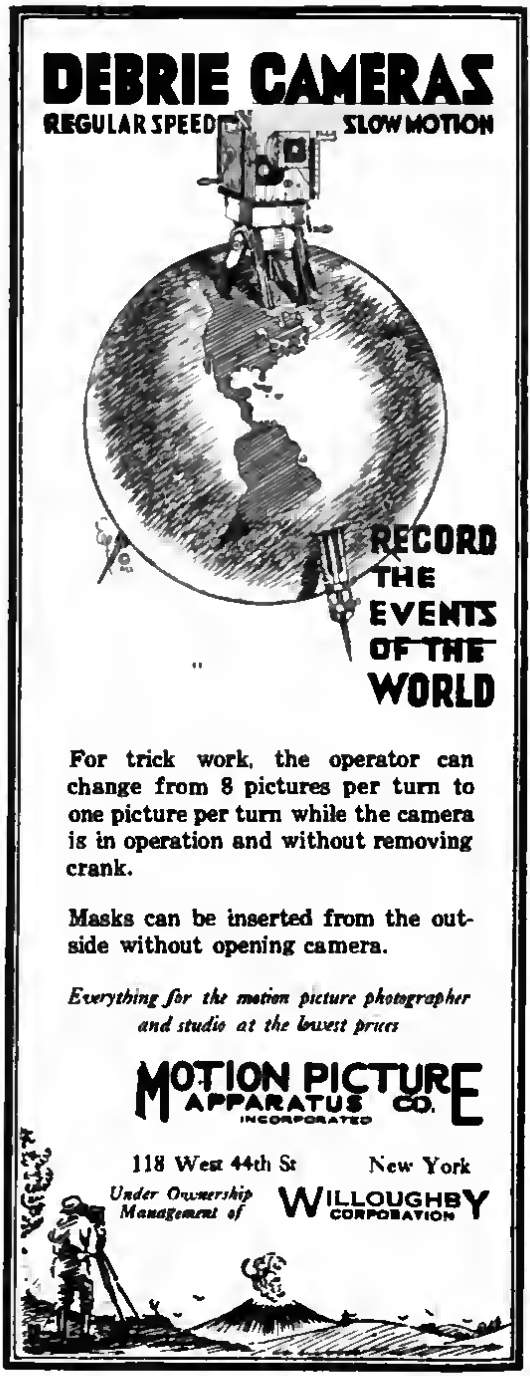
A plague would strike at a rich section. Instead of combatting it, the nobles fled. While they were away, their homes would be pilfered by thieves and beggars who feared not God, law nor plague. Sometimes the rich would be afraid to return to their homes, and in these circumstances the horde of under-devils moved in without a lease. Thus came the strangely royal, though mutilated surroundings of the Court of Miracles and the clothes its denizens wore. The common people merely absorbed the magnificence of the mighty and turned it into gaudy wreckage.

Aside from their interest for the ladies and for the connoisseur, the quaint styles, varied colors and graceful lines of some of the costumes are a joy to the cinematographers, Charles Stumar and Robert Newhard, both A. S. C. members, who have been entrusted with the task of filming this production. No cinematographer is impervious to the inspiration of atmosphere, either, and the atmosphere on the whole in "The Hunchback of Notre Dame" is little short of a miracle in variety and breath-taking splendor. And yet, no matter how much they like the styles and general effect of the costuming, they have the same orders as every other person in the unit: "The costuming must be subdued. We are spending money on it primarily to make it as correct that it will be inconspicuous."

When Chaney first put on his makeup—"The Hunchback" is his life's dream and every bit of his fifteen years' intensive study of makeup goes into it—Jack Freulich, studio photographer; Henry Freulich, graflex cameraman with the publicity department; Fred L. Archer, head of the art title department and internationally known for his prize-winning studies, and two other photographers shot photographs simultaneously of the remarkable Quasimodo.

One man took a copy of Hugo's novel and has been getting autographs of all important people associated with the production. He has run out of inside cover and frontispiece space and stands a good chance of pasting in a few blank pages. He thinks the autographed book will have a high value in fifteen years, like a rare coin or an antique.

One thing is assured: "The Hunchback of Notre Dame" will not be "a costume picture" in the accepted sense; it will be the story of a hunchback bell ringer of Notre Dame who didn't look like a human being, and of the great Notre Dame itself, "a legacy of the ages to all nations . . . a monument of human faith . . . a temple to the Universal God."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William C. Foster, Pioneer, Ace Cinematographer, Passes Away

(Continued from Page 14)

Chaplin, whom he photographed in "The Floor Walker," "The Fireman," "One A. M.," "The Count" and "The Vagabond."

His sterling work attracted the attention of the Fox organization and of Frank Lloyd, the director, with whom he began a long connection, which included the making of "The Sins of the Parent," "Tale of Two Cities;" "Les Miserables," in New York; "Riders of the Purple Sage," "Rainbow Trail," "True Blue," "For Freedom" and various other productions.

For Lois Weber productions he photographed "To Please One Women," "What's Worth While" and "Too Wise Wives."

Among his later productions have been "Oliver Twist, Jr.," for Fox; "The Silver Horde," for Goldwyn, and Dierker's "When Dawn Came."

Among the posts of honor which Foster filled with the American Society of Cinematographers at different times were those of treasurer, first vice-president and a member of the board of governors.

LETTER OF APPLICATION HAS ITS MERITS

Of the many letters received by the American Society of Cinematographers, the following, addressed to the "secretary," is in a class by itself, A. S. C. officials believe:

"Dear Sir:

"I appeal to you after hunting a position as assistant cinematographer without success for two months. I haven't done any shooting on the lot before, but this can't be the reason for my poor luck, because I know young men have gotten such positions simply by applying at the door. Somehow I don't apply at the right door at the right time.

"I am twenty-five years of age, have had more or less of an adventurous life, and have gone through the whole possible scale of occupations. I am a worker, and I believe I have the inclination and temperament that goes with movie work.

"One who isn't accustomed to beg, appeals to you and asks, 'Can you help me?' Is maturity, and a reasonable supply of intelligence, and natural intuition sufficient to help me break in? You see what I'm up against when I must address myself to 'Secretary'—no letter of introduction, no pull, no movie acquaintances to take any interest. Won't you just start me off on a job? You will see how I meant business by this letter. You can inquire as to my character of Mr. ——— of the editorial department of (a Los Angeles newspaper), under whom I worked for a year.

"I look back on what I have written here and am afraid I haven't groveled in the dust enough; but groveling in the dust is not my line.

"Hoping this letter will move you favorably, I am,

"Respectfully yours.

"———— ————"

ANNOUNCED

The spring meeting of the Society of Motion Picture Engineers will be held at Atlantic City, New Jersey, May 7-8-9-10, 1923.

Cards have been sent to all members of the society upon which to make hotel reservations.

The meeting rooms are selected for the anticipated number of members and guests, and it is therefor desirable that all those expected to attend as guest make known their desire at an early date to the secretary of the Society of Motion Picture Engineers, room 403, 729 Seventh avenue, New York City, through whom the arrangements committee would be glad to make the desired reservations. This will assure sufficient room for all.

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With A Camera on The Last Frontier

(Continued from Page 8)

cold floor in the morning. On retiring, I always lay the underwear out straight so I can grab the shoulders and slide my pedal extremities in quickly, and then do the groping stunt for the electric light bulb—yes, they have electric lights—which hangs evasively somewhere in the center of the room.

"Have spent numerous days in the saddle, packing back in the hills. It is becoming common to hike back four or five miles with the cameras on pack mules.

Colorful Vocabularies

"If I remain among these mountains much longer, I am afraid I wont be able to understand our able secretary when he liberates a volley of his polysyllabic words as the vocabularies in vogue here are very limited but regularly interspersed with those striking and primitive sounds which may be known as swear words.

"Saw a picture at the opera house Friday night. It was "The Call of the North" with Jack Holt. By looking at that exhibition you would have never known who photographed the production as the front end and most of the sprocket holds throughout the film were gone. The projectionist did not adjust his carbons but about twice during the entire performance. He used alternating current on one old Edison machine and consumed from 16 to 20 minutes per reel with the lens out of focus the entire time. The screen was a soiled old canvas which comes down from an overhead roller and was stretched from the two lower corners to the eyebolts in the floor.

The Epilogue

"Then after the picture was enjoyed by all, they had a dance with the school marm at the piano while the village corostist, with a pair of lungs which were the composite of those of a Coney Island barker and an auctioneer, blowing with all his power into his pet corset. After everything had been disposed of, they shook hands all around, mutually agreed that it had been a wonderful evening, and parted friends. Some of them had as much as ten miles to drive home in an open bobsled behind a plough team over mountain roads with the mercury just peeking out of the bulk.

"There is one doctor here. He handles the community for a radius of 20 miles. He tells me that he just barely makes a living among these healthy, hardy people. I can verify his statement for when we lost half of our dog harness last week I bought from the local undertaker the straps, which they use to lower the caskets, and repaired the harness with them."

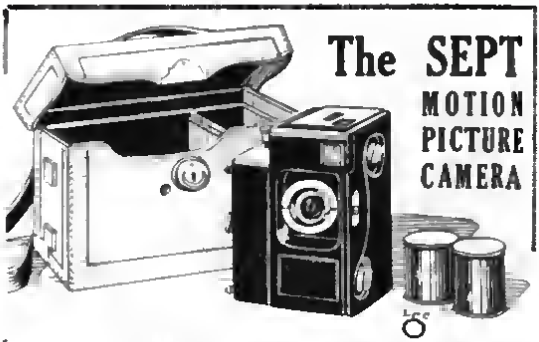
Color Toning of Cine Films

(Continued from Page 13)

the positives longer in the preparing bath or longer in the dye bath, or both. I have produced some good double-tone effects, but this application requires further working out before publication.

Other Precautions

It is important to dissolve the dyes completely, and it usually takes hours, with frequent stirring to do so unless hot water is used. Certain other precautions must be taken. The presence of a very small amount of hypo may prove disastrous; positives must be thoroughly washed before the preparing bath, and never touched with fingers wet with hypo. Chlorides, cadmides and alkalies are also contra-indicated. These precautions involve no hardship, and the unrivalled economy and adaptability of the process promise to make it supersede all other methods of cine positive toning. The colors obtained are quite permanent, and the surface does not dry matte, as with copper toning. Unlike positives dyed on other mordants, the effect upon the screen is exactly what it is to the eye when the positives are held in the hand.



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Latest News From England

(Continued from Page 12)

conditions, as he must be capable of not only doing the actual shooting of the production with its attendant duties in the care of lighting and the like, but he must be able to look after the laboratory work in detail in order to thwart the laboratory shortcomings which have been mentioned before. He must be able to see the production through from the studio to the production booth of the theater. He must be able to pass on the release prints, so that workmanship that is not the best will not leave its mark on his own accomplishments. Technically, England, as with other European countries, is still far behind the United States in the matter of motion picture advancement and he who goes there to produce must bear the facts thoroughly in mind.

Europe's South In Bad Weather

Unfavorable weather conditions may be offset by journeying, when the weather becomes bad and if the nature of the story will permit, to the south of France and Italy, which are easily reached from London. Such location trips are no more lengthy than those taken in a great many instances within the boundaries of the United States.

The cost of pictures made in England on the scale of similar productions made here would, I believe, be about the same, for where your labor might be cheaper, the extra time needed on account of the lack of properly trained people and adverse weather would even matters up approximately. The gain would be something new in locations and atmosphere.

George A. Blair, vice-president of the Society of Motion Picture Engineers and Eastman official, has been visiting Los Angeles, Hollywood and the Pacific coast for several weeks on matters of business.

• • •

John Seitz, A. S. C., has returned to Los Angeles via New York after a stay of several months in Miami, Florida, and Cuba where he was director of photography in the filming of Rex Ingram's production of "Where the Pavement Ends," based on John Russell's South Sea stories. Seitz relates of the courtesy and hospitality of a Cuban brewer who placed his plant at the company's disposal. His kind offer was availed of to the extent that Gordon Ovil and Michael Fitzgerald, John's assistants, used the hop room, where the temperature is kept the same at all times, to change film.

• • •

Georges Benoit, A. S. C., will photograph the first production made under the James Young-Sam Rork arrangement.

• • •

Al Gilks, A. S. C., has completed filming of "Prodigal Daughters," starring Gloria Swanson and directed by Sam Wood.

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The American Cinematographer records, from month to month, the research and findings of the best minds in the technical branches of the motion picture industry. It is a great instructive as well as entertaining power.

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Extensive Plans Being Laid For Exposition

(Continued from Page 14)

prise a fiesta of literature, music, history and art. The history of the New World will be shown in pageantry, from the discovery of this continent by Columbus until President Monroe's historic proclamation in 1823 that has guaranteed the territorial integrity of the three Americas from European aggression for the past century.

Will Be Filmed

It is planned also to film this story, filling in the series of pageants with greater detail to give it continuity. With the fruition of these ambitious plans the motion picture industry of today feels it will have left succeeding generations an educational legacy of incalculable value, for the world may then get from the screen an authentic account of American history that will be of absorbing interest.

Elaborate Plans For Horse Show

What is expected to be the greatest horse show ever held in the West is being planned for the second week of the exposition. Blooded horses from all parts of the world are expected to be entered in this event.

Negotiations are now under way for a palatial "horse" train running from New York to Los Angeles and return to bring Eastern entries. In addition to New York's thoroughbreds, the train will bring contingents from Kentucky and Virginia. Tentative plans are also being made for entries from Buenos Ayres and Rio de Janeiro. These foreign horses will be shipped by boat to New York and thence to Los Angeles by this special transcontinental train.

Southern California particularly is expected to make a strong bid for honors at this horse show against Eastern and foreign competition. There are many fine stables in Los Angeles and environs and at Coronado, Santa Barbara and Monterey. It is expected various army posts on the Pacific Coast will be represented in different parts of the show.

The coming revue and exposition will be held in Exposition Park, where the new Los Angeles Coliseum is now nearing completion. This huge stadium has a seating capacity of approximately 80,000 persons. A group of buildings of striking originality and beauty of design will be erected adjoining the Coliseum. In such a setting, and with the wealth of artistic and dramatic talent for entertainment from which the motion picture industry has to draw, the big event next summer is expected to eclipse anything of its kind ever attempted.

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Andre Barlatier, A. S. C., has left Los Angeles for Chicago to film a production which W. S. Van Dyke will direct.

• • •

Allen Siegler, A. S. C., has joined the cinematographic corps of Cosmopolitan Productions in New York City.

• • •

Charles Van Enger, A. S. C., will photograph the Goldwyn production, "Three Wise Fools," directed by King Vidor.

• • •

Ben Reynolds, A. S. C., is in San Francisco for the filming of "McTeague," von Stroheim's first production for Goldwyn.

• • •

Sidney Norton, A. S. C., has been executing special cinematographic work for "The Courtship of Miles Standish," starring Charles Ray.

• • •

Sol Polito, A. S. C., will film Edwin Carewe's production of "The Girl of the Golden West."

• • •

Walter M. Griffin, A. S. C., has returned to Los Angeles after several months' of travel to the four corners of North America as cinematographer for David Hartford productions. His next picture with that organization will be made in Hollywood.

• • •

King Gray, A. S. C., has signed to film the next Ed Le Saint production.

• • •

Harry Fowler, A. S. C., is photographing "Rider of Lost Valley," Frederick Reel production.

Henry Sharp, A. S. C., is filming "Lost," starring Madge Bellamy.

• • •

Ross Fisher, A. S. C., is shooting "Going Up," Douglas MacLean's first independent production.

• • •

James Van Trees, A. S. C., is photographing "Rustle of Silk," starring Betty Compson and directed by Herbert Brenon.

• • •

Joe Brotherton, A. S. C., has completed filming of "Chastity," starring Katherine MacDonald.

• • •

Francis Corby, A. S. C., has returned from San Diego where he went on location in the filming of a Jack White production.

• • •

The following, which appeared in a recent dispatch from New York to the Los Angeles Times, speaks for itself:

"George Barnes, too, who photographed 'Peg o' My Heart,' is having his day of fame, because he succeeded in making Laurette Taylor look so young and unwrinkled 'If he can do that for her,' said an unidentified voice in the audience, 'just think what he could probably do for——'"

Barnes, an A. S. C. member, at present is photographing "Desire," which Rowland V. Lee is directing for Metro and Burston.

• • •

E. B. Du Parr and Homer Scott, A. S. C. members, will be associated in the filming of "Main Street," Warner Brothers' production.

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"The Flame of Life"	Virgil Miller, member A. S. C.
"The Hero"	Karl Struss
"The Darling of the Rich"	Edward Paul
"Flames of Passion"	J. C. Cook
"Second Fiddle"	Fred Waller, Jr.
"A Friendly Husband"	Jay Turner
"Salome"	Charles Van Enger, member A. S. C.
"The Strangers' Banquet"	David Kesson
"The Face on the Barroom Floor"	George Schneiderman, member A. S. C.
"The Power of a Lie"	Charles Stumar, member A. S. C.
"My American Wife"	Alfred Gilks, member A. S. C.
"The Last Hour"	Max Du Pont, member A. S. C.
"Dr. Jack"	Walter Lundin, member A. S. C.
"The Flirt"	Charles Kaufman
"Back Home and Broke"	Henry Cronjager, member A. S. C.
"Catch My Smoke"	Dan Clark
"The Flaming Hour"	Ben Kline, member A. S. C.
"Solomon in Society"	Edward Paul
"Dig Up"	Robert V. Doran, member A. S. C.
"Captain Fly-By-Night"	Lucien Andriot
"Hearts Aflame"	Percy Hilburn
"Heroes of the Street"	Floyd Jackson and H. S. Du Par, members A. S. C.
"Kick in"	Arthur Miller
"Only a Shop Girl"	Not Credited
"Making a Man"	Faxon M. Dean, member A. S. C.
"Environment"	Not Credited
"Three Who Paid"	Don Short, member A. S. C.
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Fildew, William—with Universal.
Fisher, Rosa G.—Emory Johnson, R-C Studio.
Fowler, Harry M.—
Gaudio, Tony G.—with Norma Talmadge, Metro Studio.
Gilka, A. L.—with Sam Woods, Gloria Swanson, Lasky Studio.
Good, Frank B.—with Jackie Coogan, United Studio.
Granville, Fred L.—directing, British International Corp., London.
Gray, King D.—
Grimm, Walter L.—with David M. Hartford Prods.
Gulssart, Rene—with Graham Wilcox Prods., in charge of photography, London.
Halmari, Alois G.—
Jackman, Floyd—
Jackman, Fred W.—Supervising Cinematographer, Mack Sennett Studio.
Kline, Ben H.—with Universal.
Koenekamp, Hans F.—with Larry Semon, Vitagraph Studio.
Kull, Edward—
Kurrle, Robert—
Lockwood, J. R.—
Lundin, Walter—with Harold Lloyd, Roach Studio.
Lyons, Reginald E.—with Joe Rock, Universal Studio.
MacKenzie, Jack—with Chester Bennett, United Studio.
MacLean, Kenneth G.—with Carter De Haven, R-C Studio.
Marshall, William—with Halperin Prods., Fine Arts Studio.
Meehan, George—with Charles Ray, Ray Studio.
Miller, Virgil E.—with Universal.
Milner, Victor—with Universal.
Morgan, Ira H.—Marion, Davies—Cosmopolitan, New York.
Newhard, Robert S.—with Wallace Worsley, Universal Studio.
Norton, Stephen S.—
Overbaugh, Roy F.—with Richard Barthelmess, New York City.
Palmer, Brnest S.—John Stahl, Mayer Studio.
Perry, Harry—with Tom Forman, Mayer Studio.
Perry, Paul P.—
LePlearl, Marcel—
Polito, Sol—With Edwin Carewe.
Reynolds, Ben F.—with Von Stroheim, Goldwyn Studio.
Rice, Par kJ.—with Lloyd Hamilton, United Studio.
Rizard, Georges—with Charles Ray, Ray Studio.
Rose, Jackson—
Rosen, Philip E.—
Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio.
Schoenbaum, Chas. E.—with Lasky Studio.
Schneiderman, George—with Fox Studio.
Scott, Homer A.—Warner Brothers.
Seitz, John F.—with Rex Ingram, Metro, Florida.
Seigler, Allen—Cosmopolitan, New York
Sharp, Henry—with Inca, Ince Studio.
Short, Don—with Fox Studio.
Smith, Steve, Jr.—with Vitagraph Studio.
Stumar, Charles—with Universal.
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.
Van Enger, Charles—with King Vidor, Goldwyn Studio.
Van Trees, James—with Lasky.
Walter, R. W.—with Mack Sennett Productions, Sennett Studio.
Warrenton, Gilbert—with Cosmopolitan, New York.
Whitman, Philip H.—with Universal, Experimental Department.
Wilky, L. Guy—with William De Mille, Lasky Studio.

Dexter, G. R.—Attorney.
Paley, William "Daddy"—Honorary Member.
Thomas A. Edison, Honorary Member.

LOYALTY PROGRESS ART

LOUIS B. MAYER
PRESENTS

FRED NIBLO PRODUCTIONS

December 28, 1922.

Mr. H. P. Bolger, President,
Mitchell Camera Company,
6019 Santa Monica Blvd.,
Los Angeles, Calif.

My dear sir:-

Following the completion of "The Famous Mrs. Fair" as my first all-star special for Mr. Mayer, it gives me great pleasure to call you that one of the most efficient and most satisfactory elements in the picture's production was a Mitchell camera.

Although put to a severe test at times, it was quick and sure under all conditions, and the splendid results obtained more than justified our confidence in the Mitchell.

Let me complement you on the superb workmanship and scientific advances represented in your camera and thank you for its important contribution on the making of "The Famous Mrs. Fair".

Sincerely,

Fred Niblo